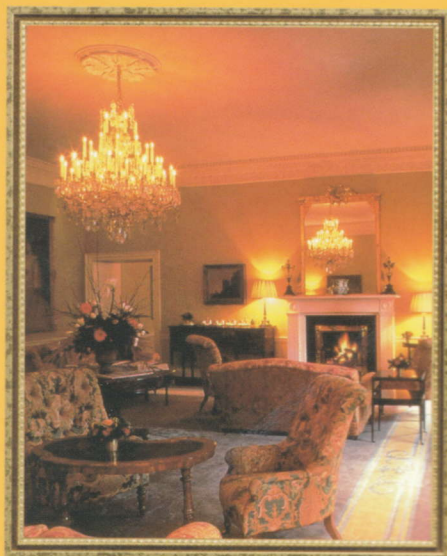


ORFEO ED EURIDICE

Christoph W Gluck

21, 23, 25 & 27 November 2004 at The Gaiety Theatre





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Christoph W Gluck

Sung in Italian with English Surtitles

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21, 23, 25 & 27 November 2004

There will be no interval

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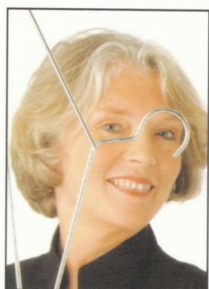
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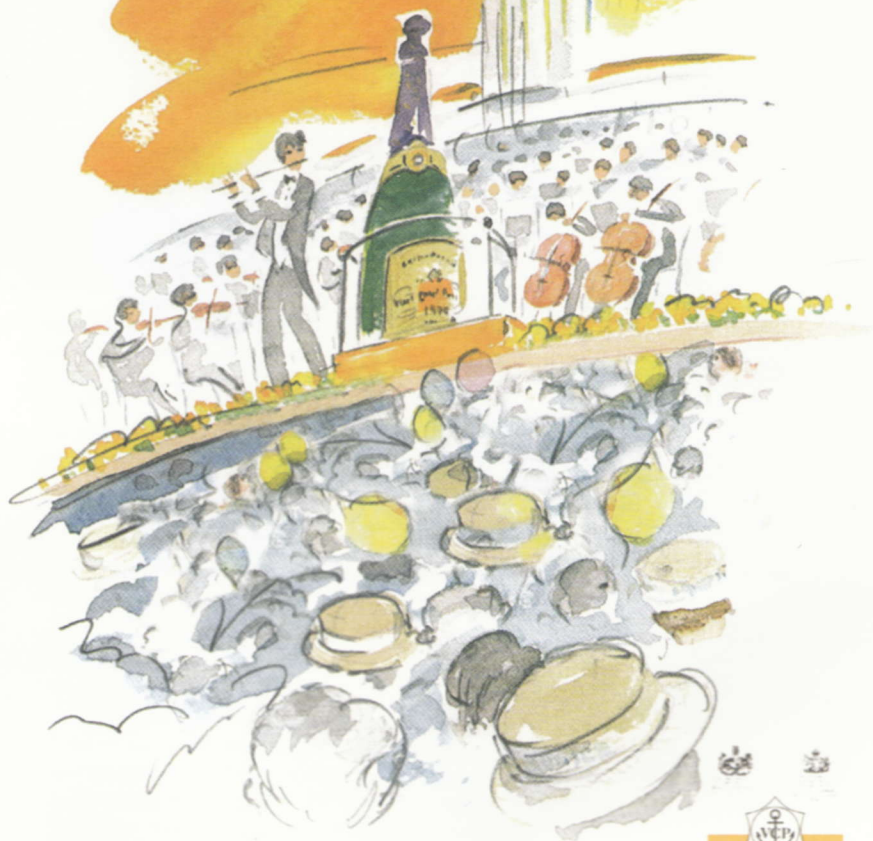


Orfeo ed Euridice was first performed at the Burghtheater in Vienna on 5 October 1762.

The first Irish performance was at the original Theatre Royal in Dublin 21 September 1860.

The first DGOS production, sung in German, was at the Gaiety Theatre in Dublin on 22 November 1960.

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CHAMPAGNE OF THE SEASON

Gluck: Orfeo ed Euridice - the plot

ACT ONE: A cypress grove near the tomb of Euridice. Orfeo is mourning the death of his wife Euridice, accompanied by the nymphs and shepherds. He implores the gods to give him back his beloved. Cupid tells Orfeo that Zeus, moved by the singer's grief, will allow him to bring Euridice back from the underworld, but on one condition. Orfeo must not look at Euridice while he is in the realm of the dead, or she will be lost to him for ever.

ACT TWO Scene 1: Tartarus. The Furies bar Orfeo from the underworld. He calms them for a few moments by singing and playing his lyre, and so makes his way into the realm of the dead.

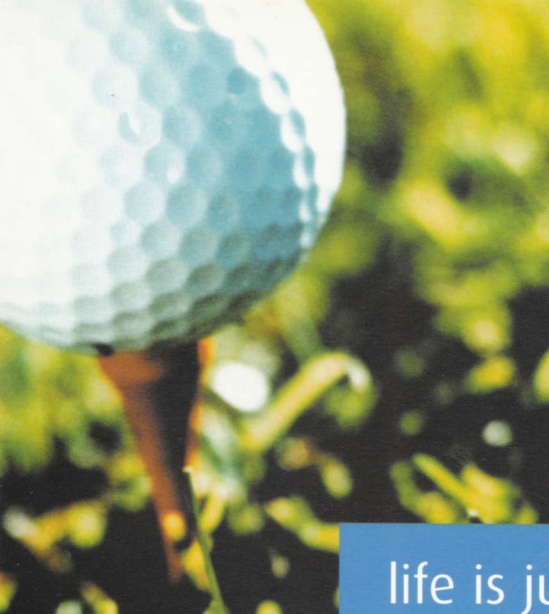
Scene 2: The Elysian Fields. Orfeo finds Euridice, and they both set off to return to earth.

ACT THREE Scene 1: A dark grotto in the underworld. Euridice cannot understand why her beloved Orfeo will not look at her. She doubts his feelings. If he no longer loves her, she would rather stay with the dead. In his despair, Orfeo breaks the command of Zeus, and turns to Euridice. She sinks dying into his arms.

Scene 2: The temple of Cupid. The god of love prevents Orfeo from killing himself, and as a reward for his steadfast love he gives Euridice back to the singer again. Husband and wife are reunited once more, and all praise the power of love.



Orfeo is mourning the death of his wife Euridice, accompanied by the nymphs and shepherds. He implores the gods to give him back his beloved.



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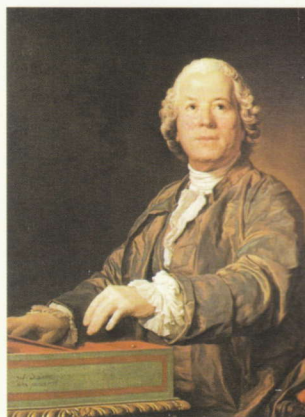
Christoph Willibald Gluck

It is one of the odd facts of musical history that nearly all the important Italian operas written during the 18th-century were created by non-Italians. Handel, who plied his trade mainly in London, was a native of Halle; Mozart hailed from Salzburg; and Christoph Willibald Gluck, composer of *Orfeo ed Euridice*, came from Erasbach, in the Upper Palatinate, where he was born on 2 July 1714.

The son of a forester, Gluck grew up in Bohemia, where he studied singing as well as violin and cello. But his father's opposition to a career in music forced him to leave home and go to Prague, where he continued his education. He began his professional career in 1727 as a church organist, and he also composed occasional pieces for noble patrons. As an orchestral musician, he became acquainted with the music of Vivaldi, Albinoni, Lolli, Pollaro, and Porta, and he acquired a taste for Italian opera from performances he attended in Prague.

Around 1735, Gluck got a two-year post in Vienna as a chamber musician at the palace of Prince Lobkowitz, where he discovered the music of Fux, Reutter, Caldara and others. He then went to Milan, where he spent four years as a pupil of Giovanni Battista Sammartini. This peripatetic activity no doubt accounts for the fact that Gluck, like Handel and Mozart, was a musical cosmopolitan, whose works were largely composed under Italian or French influence – the German language coming a very poor third.

Gluck's first opera, *Artaserse*, had its premiere at Milan's Teatro Ducale in 1741. It was followed by three more operas at the same venue, as well as two in Venice and one each in Crema and Turin, all of them in the Italian tradition. In 1746 he travelled to London, where two unsuccessful operas at the King's Theatre earned him the disapproval of Handel, who made some disparaging remarks about Gluck's poor grasp of counterpoint. Nevertheless, the two remained good friends. He returned to Vienna by way of Paris, Hamburg, and Dresden, where his new opera *Le nozze d'Ercole e d'Ebe* was given in 1747. Back in Vienna, *Semiramide riconosciuta* was successfully performed at the Burgtheater



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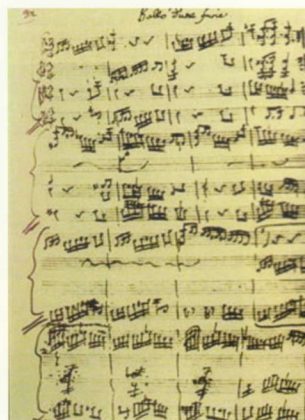
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in May of the following year. Two years later he married Maria Anna Bergin, a union that brought him not only great personal happiness, but valuable connections at the Viennese court. In 1752, his *La clemenza di Tito* was a great success at its premiere in Naples

In 1754, Gluck was appointed Kapellmeister at the Vienna Court Theatre, in which capacity he wrote numerous operas, many of them settings of existing Metastasio texts. These were stately but static librettos that involved pages of dry recitative and mandatory *da capo* arias that invited singers to hold up the action with displays of vocal virtuosity. And Gluck was rapidly becoming as dissatisfied with these mannerisms as he was with the pompous artificiality of Italian opera in general. Influenced by the French school, most notably the works of Jean-Philippe Rameau, he felt the need for greater simplicity, naturalism, and dramatic truth. He was supported in this by two colleagues, the director of the court theatres, Count Giacomo Durazzo, and the poet and librettist Raniere de' Calzabigi. The three combined forces to produce operas that would once and for all overthrow the Italian influence. Their first effort was a ballet-pantomime, *Don Juan* (1761), followed by three operas, *Orfeo ed Euridice* (1762), *Alceste* (1767) and *Paride ed Elena* (1770). Unfortunately, none of them found favour with Viennese audiences, which considered them to be too new and revolutionary for their conservative taste. They much preferred the 'Turkish' plot of his 1764 opera *La rencontre imprévue*, a highly popular work that would become the inspiration for Mozart's *Die Entführung aus dem Serail*.

Discouraged at his failures in Vienna, Gluck decided to go to Paris. There, he encountered envy, antagonism, and malice from a powerful clique that was dedicated to upholding the hallowed Italian traditions. So much obstruction was placed in Gluck's way that his first French opera, *Iphigénie en Aulide*, might never have been produced had not his one-time pupil Queen Marie Antoinette intervened on his behalf. It was finally given at the Opéra in April 1774, and was a major triumph. *Orfeo*, given in its expanded French form as *Orphée et Euridice* was



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But Gluck's enemies, led by Jean Francois Marmontel, would not acknowledge defeat. They brought the distinguished Italian composer Niccolò Piccinni to Paris and the musical atmosphere in Paris became charged with bitterness and dissension as an intense rivalry quickly developed between the two composers and their supporters.



also an immense success later the same year. But Gluck's enemies, led by Jean Francois Marmontel, would not acknowledge defeat. They brought the distinguished Italian composer Niccolo Piccinni to Paris and the musical atmosphere in Paris became charged with bitterness and dissension as an intense rivalry quickly developed between the two composers and their supporters; The directors of the Opéra decided to capitalise on the controversy by commissioning both Piccinni and Gluck to write an opera on the same libretto, derived from Euripides: *Iphigénie en Tauride*. Gluck's work was seen first, on 18 May 1779, and was so successful that Piccinni tried to withdraw his own work. Though Piccinni's opera had a run of seventeen consecutive performances, it was less well received than Gluck's. The opera war was over. After the relative failure of his last French opera, *Echo et Narcisse*, Gluck returned to Vienna, where he died of a stroke eight years later on 15 November 1787.

Gluck's most important successor in the Italian field was Mozart. In Paris, ironically, it was two Italians – Cherubini and Spontini – who were most influenced by his revitalisation of the French *tragédie lyrique* tradition. In later years, Hector Berlioz became an ardent disciple of Gluck. Richard Wagner also admired Gluck's operas, and actually orchestrated a new version of *Iphigénie en Aulide*.

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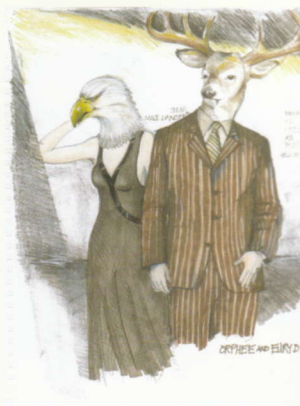


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Gluck: Composer and Reformer

Christoph Willibald Gluck holds a position in the history of music that is unassailable. The intrinsic merits of his music aside, something of his position is to be explained by his identity in our minds as one of the great “reformers” of opera, and as the first exponent of an operatic texture congenial to modern ears. Between Claudio Monteverdi (1567-1643) and Richard Wagner (1813-1883) – to the latter of whom particularly he is often compared – it was Gluck alone who tried to rededicate opera to its true function of musical drama, so the conventional picture has it. Monteverdi took the primitive Florentine experiments, intended to revive Greek dramatic form, and created on their bases the first meaningful masterpieces of lyric theatre. Wagner brought to opera a sweeping new sense of musical drama, the rich possibilities of the symphony orchestra and of elaborate thematic development, and the general concept of opera as the *Gesamtkunstwerk*, the ultimate synthesis of the arts. In between them, we are told, Gluck rescued opera from Baroque frivolities and focused attention properly on dramatic truth.

What was the true extent of Gluck’s “reform” of 18th-century opera? First of all, it is important to bear in mind that there were two kinds of opera in this period. On the one hand, there was the newer French tradition, developed by Jean-Baptiste Lully (1632-1687) and raised to its peak by Jean-Philippe Rameau (1683-1764). French opera involved a good deal of spectacle, stylistic idiosyncrasy, and frills; but at its best, especially in Rameau, it could achieve dramatic expressiveness within “classical” purity and dignity that foreshadow Gluck’s own work. In fact, the well-integrated texture of French operatic style was itself an important influence on Gluck’s early “reform” style. It was on the basis of his earlier success in Italian opera that Gluck turned, between 1774 and 1779, not so much to “reform” French opera as to apply his experience and principles to an idiom already well-prepared to receive them. Though done at the cost of driving the works of Rameau and his predecessors into unjust oblivion, Gluck’s magnificent achievements in French opera infused new life into the idiom. Indeed, it is largely on the basis of his French operas, or of his French revisions of his earlier Italian operas, that our present familiarity with him is formed.



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Nevertheless, it was his work in the other sphere, that of Italian opera, that won him his true reputation as a “reformer” of opera. Here indeed were restrictive conventions in need of reform. These had been shaped largely by the so-called Neapolitan school of composers, chief among whom was Alessandro Scarlatti (1660-1725), father of the now more famous Domenico. Neapolitan-style operas consisted of highly formulaised set pieces – arias, duets, ensembles – which were in most cases mere vehicles for displaying the vocal agility of the stars for whom they were written. These numbers were set off by long stretches of recitativo secco, “dry” declamation and dialogue, that contained the action of the plots, which themselves were often incredibly complex or artificial. Within Neapolitan conventions some wonderful music could be written, especially by such practitioners as Handel; but simple entertainment and vocal acrobatics all too often took precedence over dramatic meaning and musical originality.

Not that predominance of singers had entirely overshadowed the place of the text. In fact, the individual most identified with Italian operatic form by Gluck’s day was not a composer but rather the chief librettist of the era, Pietro Metastasio (1698-1782). His texts were set many times over, becoming the foundation of the mid-18th-century operatic literature. A writer of integrity and of some genuine poetic merit, he became as much the victim as the representative of the conventions he had helped establish. But his position as court poet to the Hapsburgs in Vienna, together with the enormous prestige of his writings, gave those conventions a formidable authority.

The chief problem connected with Gluck’s revolt against Italian operatic conventions is the extent of his own initiative. Overlooking some early French works of his, out of some twenty-three Italian operas he composed before 1762, the majority of them use Metastasio libretti. Moreover, Gluck did not hesitate even after his plunge into “reform” to return to Metastasio on several other occasions, to the dismay of his admirers. Gluck seems to have liked Metastasio’s texts, and he might well have been content to accept the conventions they involved for the rest of his career. At the same time, there were other composers, such as Jomelli and Traetta, who were seriously interested in breaking out of



The individual most identified with Italian operatic form by Gluck’s day was not a composer but rather the chief librettist of the era, Pietro Metastasio (1698-1782).

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the standard restrictions, and who were not lacking in musical talent. Why they should have achieved only obscurity while Gluck became the successful reformer is partly a matter of his combining the right abilities with the right opportunities.

For the actual impetus to reform Italian opera at this juncture came from two other men. One was the aristocrat and artistic promotor, Count Giacomo Durazzo, for a while director of theatres in Vienna and a leader of an esthetic *avant-garde*. In 1755 he himself reworked a Metastasio libretto so that it discreetly flaunted the conventions and then had Gluck compose the music for it. In 1761 he sponsored the most important of Gluck's ballets, *Don Juan*, designed to "reform" the dance by replacing the mere decorative gymnastic of the day with choreographic narrative and drama. It was Durazzo, then, who found that Gluck, with the right prodding, could respond creatively to new ideas. The other man was Ranieri Calzabigi, a mercurial poet with a vision of reshaped dramatic standards, of the theatre purged of the clichés and platitudes of Metastasian drama, returning to "classical" clarity. In this he was a typical reflection of the new excitement of the day over ancient art as a manifestation of simplicity, majesty, and perfection.

It was the sponsorship and stimulation of these two collaborators that made Gluck the "reform" composer he became. He himself later made public acknowledgment of his debt to Calzabigi in particular. Two of the three operas he composed to Calzabigi's libretti, *Orfeo ed Euridice* (1762) and *Alceste* (1767), were, in their original Italian form, the principal manifestos of this reform. With their streamlined and clearly defined mythological plots, their convincingly delineated characters, their elimination of the conventional set-pieces and "dry" recitative in favour of a flowing, expressive arioso, and their integration of chorus, dance, and drama into a consistent strand, they brought to opera a new sound. Gluck soon became the conscious apostle of this new sound. Rather than originating its idea himself, however, he had the distinction of possessing the dramatic instincts and the lyric gifts that enabled him to realise the goals his collaborators had marked out.



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As a composer, he is one whose shortcomings become his strengths. His undeniable technical deficiencies, especially in counterpoint, only heighten the stark directness and compelling simplicity of his music.

Gluck must be judged, then, both as a composer and as a reformer. As a composer, he is one whose shortcomings become his strengths. His undeniable technical deficiencies, especially in counterpoint, only heighten the stark directness and compelling simplicity of his music. Whether or not one knows their historical context, his operas remain deeply moving dramatic works today. This is the true measure of and justification for their survival as artistic achievements, of course, and it was these timeless qualities that won Gluck such important 19th-century admirers as Berlioz and Wagner.

What of Gluck the reformer? Whatever the degree of his initiative, his “reform” style became uniquely his own. Yet, he was a distinct musical personality who, unlike Monteverdi and Wagner, left behind him no “school” of imitators or disciples. His impact must therefore be measured in terms of the broader influence he exerted on others. Here but one case need be cited, that of Mozart. Though he went on writing within the conventions of Italian opera, to one extent or another, long after Gluck, Mozart’s operatic achievements would have been, if not inconceivable, certainly quite different without Gluck’s example before him. Especially in his *Idomeneo* (1781), *Le nozze di Figaro* (1786), and *Don Giovanni* (1787), Mozart’s unique genius assimilated Gluck’s “purified” style into a kind of opera that had never been heard before, while yet retaining something of the older Italian conventions.

As a bridge from the Baroque to the Classical – or, shall we say, modern? – in opera, Gluck’s contribution was therefore invaluable. Ernest Newman, one of the foremost biographers and analysts of Wagner, also wrote a book entitled *Gluck and the Opera* (London, 1895), in which he made the following observation: “Different from Wagner, less nervously constituted, less self-conscious, he (Gluck) yet did a work which, though it cannot be compared with Wagner’s in real depth of importance, yet marks him out far above any musical figure of his time.” If, with Newman, we miss in Gluck the inspired egocentrism and megalomania of Wagner, we still cannot fail to admire both the historical significance and the artistic validity of Gluck’s achievement.

John W Barker



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Gluck's Reforming Poet

The Italian poet and librettist Ranieri de' Calzabigi was born in Lovorno in 1714 and educated by the Jesuits in Prato. After early involvement in the family business he began writing during the late 1730s. His early librettos, written in the 1740s, brought him in touch with the renowned Pietro Metastasio, an edition of whose works he published during a stay in Paris in the 1750s. It was in Paris, too, that he and his brother Anton formed a partnership with the famous writer and adventurer Casanova to run a lottery. The venture was run under the protection of Mme de Pompadour, but that didn't save them from being expelled from France.

Calzabigi provided opera librettos for a number of composers, including Manna, de Majo, Gassmann, Salieri, and Paisiello. But his biggest claim to fame is his collaboration with Gluck as librettist of the three "reform" operas, *Orfeo ed Euridice* (1762), *Alceste* (1767) and *Panide ed Elena* (1770). These works rejected the rigid formality of *opera seria* in favour of a return to the ethos of the founding fathers of opera in the late 1590s, when composers like Peri and Monteverdi portrayed characters as human beings rather than stereotypes, and provided music that stressed the natural declamation of poetry. Calzabigi imposed these reforms upon himself as earnestly as he did upon Gluck, for his verses were designed not as the vehicle of elaborate metaphors but as the direct, lyrical articulation of dramatic situations. *Orfeo ed Euridice* is a perfect example of this.



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Orpheus on the Lyric stage

Orpheus was a Thracian singer and musician much celebrated in Greek mythology. The most famous of his adventures, his journey to Hades to retrieve his dead wife Eurydice, has inspired composers for more than 400 years, from Peri and Monteverdi back at the dawn of opera up to Harrison Birtwhistle in our own day. By far the best-known, and best-loved, operatic version is the one composed by Christoph Willibald Gluck in 1762

The Orpheus of legend was a poet and a musician who could charm wild animals with the beauty of his playing and his singing. When his wife Eurydice died from a snake bite, Orpheus followed her down to Hades and won her back, but only on condition that he didn't look at her until they had reached the upper world. Of course, he did – and she died again. In the legend, Orpheus was eventually torn to pieces by the savage Maenads of Thrace; but operatic Orpheuses tend to come to less ferocious ends.

The character Orpheus has featured strongly on the lyric stage right from the start of opera in Florence at the turn of the sixteenth and seventeenth centuries. Indeed, the earliest opera for which performing material exists was based on the Orpheus myth. Jacopo Peri's *Euridice*, which was first heard in Florence in 1600, is the oldest opera in the world. In Mantua, seven years later, Claudio Monteverdi's *Orfeo* advanced the techniques of the fledgling art form considerably in matters of vocal expression and instrumental colouring. And the Orpheus legend continued to play an important part in the development of opera. In the 155 years that separate Monteverdi's *Orfeo* from Gluck's 1762 version, Orpheus operas were written by more than 35 composers, including such high-profile ones as Schütz, Lully, Fux and Telemann.

By Gluck's time, the leading male roles in Italian opera had been taken over by the castrati, so his *Orfeo* was created by one of the most highly acclaimed altos of the time, Gaetano Guadagni. Nowadays, the countertenor is as near as we can get to sound of the castrato voice. For its first performance outside Vienna, at Parma in 1769, the composer transposed the male protagonist's music up for the soprano castrato Giuseppe Millico. And it stayed in this higher register when Gluck



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In 1858, the year before the Berlioz adaptation of Gluck's Orfeo hit the stage, Jacque Offenbach came up with a typically irreverent lampoon of the Orpheus legend. Sixteen years later, in 1774, he expanded his Orphée aux Enfers into four acts, adding a considerable amount of new music in the process.

came to extend the score for the Paris Opéra in 1774. Castrati weren't popular in France, so the role of Orfeo was again adapted, this time for the *haut-contre* (high tenor) Joseph Legros.

Hector Berlioz first came across the music of Gluck's *Orphée* in the form of selections for voice and guitar while still living in his parent's home at La Côte-Saint-André. He caught up with the opera itself in Paris in 1824 – and it was love at first hearing. And, as with his infatuation with the other five Gluck operas he knew, it was a love that persevered throughout his career. So much so, in fact, that in 1859 he was inspired to produce yet another edition of the opera, this time with the hero's music adapted for the mezzo-soprano voice of the renowned Pauline Garcia Viardot.

Berlioz's re-vamped and expanded edition of Gluck's opera is the one that Ricordi published in 1889, back-translated into Italian and retaining the mezzo-soprano range for the title role. And this is the version, give or take the odd cut, that was generally performed everywhere before the advent of the modern penchant for authenticity and the re-emergence of the original 1762 Vienna version as the preferred choice of opera companies.

Joseph Haydn joined the Orpheus bandwagon in 1791. His opera, which he originally called *L'anima del filosofo* – *The Spirit of the Philosopher*, was written for the King's Theatre in London, but the plans fell through and the work was never staged in Haydn's lifetime.

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The most recent Orpheus opera is Harrison Birtwistle's 1986 *Mask of Orpheus*. In this version, each of the three major roles is taken by three different performers, who represent different aspects of the characters they are playing.

There is an interesting footnote concerning the singer who created the role of Orfeo in 1762. Gaetano Guadagni was born in Lodli in 1725. Although initially untrained, he pursued a successful early career as an alto castrato in Venice and London, where Handel engaged him to sing in *Samson* and *Messiah*. He also created the role of Didimus in Handel's oratorio *Theodora* at Covent Garden in 1750. Guadagno was noted for his reluctance to over-indulge in the gratuitous ornamentation that was commonly practised by his peers. But he felt that the constraints imposed on him by Gluck's reforms went too far. So, in 1776, with the original composer safely out of the way in Paris, he commissioned Ferdinand Bertoni to re-write the opera in a form that would enable him, Guadagni, to show off his vocal skills in the way to which he had always been accustomed. In later years, when he had changed from alto to soprano, Guadagni occasionally performed this version with interpolated excerpts from Gluck's opera as well as arias composed by himself.

John Allen



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SPRING 2005

2nd - 10 April 2005

DIE ZAUBERFLÖTE (MAGIC FLUTE)

Wolfgang Amadeus Mozart

2, 4, 6, 8, 10 April 2005

Conductor: David Brophy

Director/Designer: Achim Freyer

Cast includes:

Bernard Richter

Mary O'Sullivan

Doreen Curran

Susannah Haberfeld

Andreas Jaeggi

Ailish Tynan

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GIANNI SCHICCHI

Giacomo Puccini

3, 5, 7, 9 April 2005

Conductor: Guido Johannes Rumstadt

Director: Dieter Kaegi

Set Designer: Stefanie Pasterkamp

Cast includes:

Jacek Strauch

Louise Walsh

Virginia Kerr

Anthony Kearns

Adrian Dwyer

Kathleen Tynan

Roland Davitt

Nikolai Karnolsky

Martin Higgins

Doreen Curran

Des Capliss

Brendan Collins

Lorcan O'Byrne

EINE FLORENTINISCHE TRAGÖDIE (A FLORENTINE TRAGEDY)

Alexander von Zemlinsky

(after the play by Oscar Wilde)

3, 5, 7, 9 April 2005

Conductor: Guido Johannes Runstadt

Director: Dieter Kaegi

Set Designer: Stefanie Pasterkamp

Cast includes:

Virginia Kerr

Jacek Strauch

Paul McNamara

Biographies

Daire Halpin – Soprano (Ireland) *Amor*

Daire Halpin made her Opera Ireland debut as Jano in *Jenufa* in April. Currently a student in the Masters in Music Performance course at the DIT Conservatory of Music and Drama, she has a BA in Philosophy and Music from Trinity College and a BMus from the DIT Conservatory, where she won the Michael McNamara medal for excellence in performance and the Gold Medal for outstanding achievement. She is in demand as a soloist and has performed much of the oratorio repertoire including Handel's *Messiah* and Vivaldi's *Gloria*. As a member of the National Chamber Choir she has toured extensively both in Ireland and abroad. In April 2002, Daire Halpin made her operatic debut as Zerlina in Opera Ireland's 'bite-sized' production of *Don Giovanni* where the Irish Times noted her 'lyrical' characterisation. In September 2004 she will continue her vocal studies at the Conseratorio Statale di Musica Cherubini in Florence, Italy.



Flavio Oliver – Countertenor (Italy) *Orfeo*

Flavio Oliver was born in Brescia in Italy. He attended the Royal Conservatory of Music in Madrid and also studied interpretation, ballet and contemporary dance. He recently received the Vocalist Revelation Award from the magazine *Musical America*. In opera, his repertoire includes works as diverse as Handel's *Giulio Cesare*, Monteverdi's *L'incoronazione di Poppea*, Mozart's *Mitridate re di Ponto*, Luis de Pablo's *La madre invita a comer*, Turina's *La raya en el agua* and Chapi's *El Rey que rabió*. Flavio Oliver also functions as a concert singer, an actor and a composer. His concert repertoire includes the song literature of the 19th and 20th-centuries as well as Orff's *Carmina Burana* and Schoenberg's *Pierrot Lunaire*. He has given concerts of 16th-century Spanish music in the UN University and in Tokyo. In July 2002 he gave a recital commemorating the 220th anniversary of the death of the legendary soprano castrato Farinelli, another Italian-born singer whose career was based in Spain.





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Ailish Tynan – Soprano (Ireland) *Euridice*

Ailish Tynan won the Rosenblatt Recital Prize at the BBC Singer of the World Competition in Cardiff last year. A member of the Vilar Young Artist Programme at the Royal Opera, Covent Garden, she appeared regularly in Royal Opera productions. She is also a BBC New Generation Artist. Earlier this year she sang Marzelline in *Fidelio* with the RTÉ NSO under Gerhard Markson at the NCH. Other recent engagements have been at the Edinburgh Festival and at the Three Choirs Festival in Hereford as well as with the BBC Scottish SO, the BBC Philharmonic Orchestra, the RPO and the RTÉCO. She has also given recitals at the RDS; the Isle of Man Festival; St John's Smith Square, Wigmore Hall, St Luke's and the City of London Festival. Coming up soon are *The Merry Widow* for WNO, concerts with BBC orchestras, a tour with the Bournemouth SO, studio recitals for BBC Radio 3, and her US début with Seattle Opera.



Laurent Wagner (France) *Conductor*

Laurent Wagner, who has previously conducted *Salome*, *Katya Kabanova*, *Fliegende Holländer*, *Norma* and *Jenufa* for Opera Ireland, is principal conductor of the RTÉCO. Born in Lyon, he studied piano, bassoon, harmony and chamber music there before joining the Kapellmeister class of Professor Österreicher in Vienna in 1982. He built up a large repertoire as Kapellmeister at various German opera houses, including contemporary works (world premiere of the Hiller/Ende *Pied Piper of Hamelon*, D'Argento's *The Voyage*). As General Music Director of the Saar State Opera in Saarbrücken, he programmed and performed works like Messian's *Turangalila* Symphony, Schoenberg's *Moses und Aron* and Berg's *Wozzeck* and *Lulu*. He also conducted Berg's complete orchestral works. His main interests are the German symphonic repertoire and German and Italian opera. Besides his post with the RTÉCO he works regularly as guest conductor, mainly in Europe, although he has also conducted in Tokyo, Beijing and Sao Paulo.





David Bolger (Ireland) *Director/Choreographer*

David Bolger is the co-founder and Artistic Director of CoisCéim Dance Theatre. His work with the company has been seen throughout Ireland, Europe, America and most recently China. In 2001, he co-wrote and choreographed the award winning film *Hit and Run* which won several major international awards. He was also nominated for the American Choreography Award, LA. In June 2003 he created *A Dash of Colour*, a four-minute dance sequence involving 75,000 people, for the Opening Ceremony at the Special Olympics held in Dublin. As a freelance choreographer, David Bolger has worked in theatre, opera and film in Ireland and overseas. His most recent credits include *Pirates of Penzance* in Minneapolis and *Playboy of the Western World* for Druid. He choreographed the dances for the 1998 film adaptation of Brian Friel's *Dancing at Lughnasa* as well as for the world premiere of Nicholas Maw's opera *Sophie's Choice* at the Royal Opera House, Covent Garden in December 2002.



Monica Frawley (Ireland) *Designer*

A graduate of the National College of Art and Design and Central St Martin's School of Art, Monica Frawley has spent the last 25 years working in theatre throughout Ireland and the UK. Her designs have also been seen in mainland Europe, the United States, Canada and Australia. In 2003 she received The Irish Times/ESB Award for Best Costume Design on b*spoke's production of *The Drunkard*. Her recent work for the Abbey and Peacock includes *The Gigli Concert*, *The Tempest*, *By the Bog of Cats*, *Juno and the Paycock* (for the Abbey's centenary), *Translations*, *Heavenly Bodies* and costume design for *The Playboy of the Western World*, which is currently touring America. She has also worked with Druid and Belfast's Lyric Theatre. In 2001 she designed *Da* for the Guthrie Theatre in Minneapolis and last year she was Design Consultant for the Special Olympics opening ceremony.

Nick Malbon (Ireland) *Lighting Designer*

Nick Malbon has designed lighting for various opera companies around Ireland and the world. His work includes Weinberger's *Svanda dudak* at the 2003 Wexford Festival Opera, with which he has been associated since 1993, and Rossini's *Il barbiere di Siviglia* for Latvian National Opera. His other work includes *Gumbo Jumbo* for the Gogmagogs, *Mundy* in Whelans, and lots of random fashion shows, including a number for Joanne Hynes.



Frances Kelleher (Ireland) *Répétiteur*

Frances Kelleher's interest in singers developed through working with the late Maeve Coughlan in her native Cork. In 1995, she won a two-year scholarship to the post-graduate accompaniment course at London's Guildhall School of Music and Drama. On completion of her studies, she worked there as staff accompanist for four years. She also participated in Graham Johnson's Junior Almanac project, and performed at St John Smith's Square and Leighton House and elsewhere. Back in Ireland, she completed her Masters in Performance under Dr John O'Connor at the RIAM and worked with The National Chamber Choir, Lyric Opera and Opera Ireland. In March 2004, she toured to the USA with The Irish Sopranos and in July she was Musical Director of Rossini's *Il barbiere di Siviglia* for Oyster Opera, in London. Future plans include Marriage of Figaro for Oyster Opera, and a tour of Australia and New Zealand with the Garda Male Voice Choir.





Cathal Garvey (Ireland) *Chorus Master*

Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999, and since then has worked on *Aida*, *Lady Macbeth of Mtsensk*, *Flying Dutchman*, *Silver Tassie*, *Don Carlo*, *Carmen*, *Queen of Spades* and *Andrea Chenier* among others. Born in Cork, he began violin and piano studies at a young age, continuing at the Cork School of Music and later at UCC where he read music and completed a Masters Degree in Conducting. After two years of further study at Moscow Conservatory he returned to Cork as chorus master and assistant conductor of Opera South. He has conducted the NSO, the Dublin Baroque players, Lyric Opera orchestra and the Ulysses Orchestra. He is currently Musical Director of Dun Laoghaire Choral Society and the Dublin Orchestral Players. He conducted IORC's *Me and My Girl* in Cork and Dublin, and Broadway Classics in the NCH. He has also acted as Chorus Master for Opera South, Lyric Opera, and Anna Livia Opera.

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Anne Valentine
Ada Wall
Anthony Walsh
Bernadette Walsh
Charles Walsh
Kevin Walsh
Nolie Walsh
Thomas Walsh
Tony Walsh
Brendan Ward
Dermot & Maeve Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Roger West
Barbara Whelan
Patrick Wiseman
Denis Wood
Laurence Wyr
William Young

GAIETY

THEATRE

DIRECTORS

MANAGING DIRECTOR

THEATRE MANAGER

TECHNICAL DIRECTOR

BOX OFFICE MANAGER

ASSISTANT BOX OFFICE MANAGER

PR & MARKETING ASSISTANT

ACCOUNTANT

BARS MANAGER

Denis & Caroline Desmond

John Costigan

Alan McQuillan

Ken Hartnett

Caroline d'Ambra

Lynn McDonough

Susan Kirby

Roger Mooney

Brian Anderson

BACKSTAGE

Technical Stage Manager: Michael Russell

Electricians: Darren Greer, Jason Radford, Francesco Bistoni

BOX OFFICE

Nuala Cooke (telesales supervisor), Simona Orru, James Muhairwe, Paul Martin, Andrea Grant, Andrew Cahill, Bruce Donnelly

FRONT OF HOUSE

Deputy front of house manager: Jane Nolan

Senior Usher: Michael Carroll.

Ushers: Una McCarthy, Bernie Barbour, Derval Mellett, Lucy Wang, Ciaran Dolan, Yvette O'Reilly, Christine O'Donovan, Elaine Reynolds, Suzanne Egan, Ashling McDonagh, Robert Kearney, Jessica Traynor, Caroline Butler, Sinead Flynn, Ruth Gillen, Deirdre Lennon, Colm Murphy, Eamon Moore, Elaine O'Dea, Jamie Padden, Matthew Ralli, Louise Holian, Fan Yang.

BAR & RETAIL STAFF

John O'Donoghue, Adrian O'Heney, Jun Li, La Deng, John Ferris, Sam Chen, Ciara Dowdall, Killian Hanly, Olivia McEneaney, Edel McNulty.

STAGE DOOR

Janelle Bish, James Fitzgerald, Anna Marie Farrelly

HOUSEKEEPING

Housekeeping Supervisor: Mary Healy

Jimmy Donegan, Josie Lloyd, Tatiana Grevsova, Patrick Lloyd, Vitali Kravtchenko

COMING UP AT THE GAIETY

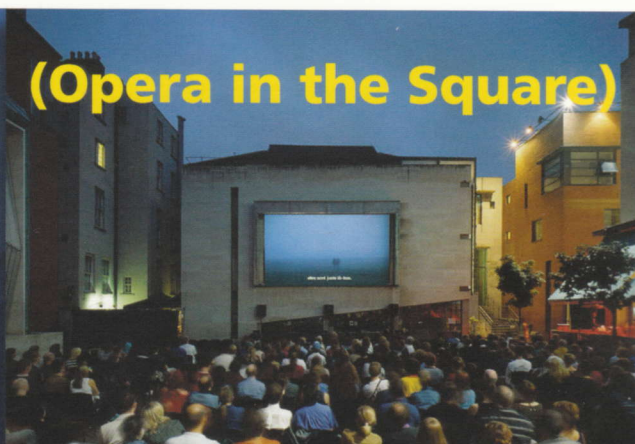
Jack & the Beanstalk, the Christmas Pantomime
Blood Brothers, with Rebecca Storm

Op-air (Opera in the Square)

Opera Ireland's *Rigoletto* will be projected onto the big screen in Meeting House Square, Temple Bar, on Friday 26th November 2004.

The open-air opera will be free of charge to all those who wander through Temple Bar on the night.

So if you feel like experiencing *Rigoletto* al fresco with all your friends, please come along, but don't forget to wrap up warmly...!



THE IRISH TIMES



Romantic Romping in the Stalls

Imagine sitting in the theatre and having Count Almaviva wooing Susanna in the seats in front of you. Or seeing the sex-crazed Cherubino chasing young women up and down the aisles. Or watching Figaro and others popping in and out of the boxes and the orchestra pit. It could happen – probably will happen – when Dieter Kaegi directs the singing students of the DIT Conservatory in lunchtime performances of Mozart's *The Marriage of Figaro* in the Gaiety parterre in November. As well as eavesdropping on the intrigues chez Almaviva, it will also be an opportunity to spot tomorrow's opera stars as these aspiring professionals envelop you with the sound of their fresh young voices. This will be Opera Ireland's third collaboration with the DIT Conservatory of Music and Drama, following the highly successful productions of *Don Giovanni* and *Così fan tutte* in 2002. The scheme is intended help young Irish singers to further their careers in opera. Mairéad Hurley will again direct the music and accompany the performances.

The Marriage of Figaro will take place in the auditorium of the Gaiety on 23, 24, 26 and 27 November at 1 o'clock lunchtime. The opera will last 1 hour and 20 minutes.

DGOS/Opera Ireland Productions 1941 - 2004



A

Allegra, Salvatore

Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W

The Bohemian Girl 1943

Beethoven, Ludwig van

Fidelio 1954 1994

Bellini Vincenzo

La sonnambula 1960 1963
Norma 1955 2003
I puritani 1975

Britten, Benjamin

Peter Grimes 1990

Bizet, Georges

Carmen 1941 2002
Les pêcheurs de perles 1964 1987

C

Charpentier, Gustave

Louise 1979

Cilea, Francesco

Adriana Lecouvreur 1967 1980

Cimarosa, Domenico

Il matrimonio segreto 1961

D

Debussy, Claude

Pelléas et Mélisande 1948

Delibes, Léo

Lakmé 1993

Donizetti, Gaetano

Don Pasquale 1952 1987
L'elisir d'amore 1958 1996
La favorita 1942 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955 1991

F

Flotow, Friedrich von

Martha 1982 1992

G

Giordano, Umberto

Andrea Chénier 1957 2002
Fedora 1959

Gluck, Christoph W

Orfeo ed Euridice 1960 2004

Gounod, Charles

Faust 1941 1995
Roméo et Juliette 1945

H

Handel, George F

Giulio Cesare 2001
Messiah 1942

Humperdinck, Engelbert

Hänsel und Gretel 1943 1994

J

Janáček, Leoš

Jenůfa 1973 2004
Katya Kabanova 2000

L

Lehár, Franz

The Merry Widow 1997

Leoncavallo, Ruggiero

Pagliacci 1941 1998

M

Mascagni, Pietro

L'amico Fritz 1952
Cavalleria rusticana 1941 1998

Massenet, Jules

Manon 1952 1980
Werther 1967 1977

Mozart, Wolfgang Amadeus

Così fan tutte 1950 1993

Top: Giulio Ceasre, 2001

Below: Jenufa, 2004

Don Giovanni 1943 2003
 Idomeneo 1956
 Die Entführung aus dem Serail 1949 1964
 Le Nozze di Figaro 1942 1997
 Die Zauberflöte 1990 1996

Musorgsky, Modest
 Boris Godunov 1999

O
 Offenbach, Jacques
 Les contes d'Hoffmann 1945 1998

P
 Puccini, Amilcare
 La Gioconda 1944 1984

Puccini, Giacomo
 La Bohème 1941 1996
 Gianni Schicchi 1962
 Madama Butterfly 1942 2000
 Manon Lescaut 1958 1991
 Suor Angelica 1962
 Tosca 1941 2004
 Turandot 1957 1986

R
 Refice, Lufino
 Cecilia 1954

Rossini, Gioachino
 Il barbiere di Siviglia 1942 1999
 La Cenerentola 1972 1995
 L'italiana in Algeri 1978 1992

S
 Saint-Saëns, Camille
 Samson et Dalila 1942 1979

Shostakovich, Dmitri
 Lady Macbeth of Mtsensk 2000

Smetana, Bedrich
 The Bartered Bride 1953 1976

Strauss, Johann

Die Fledermaus 1962 1998
 Der Zigeunerbaron 1964 1997

Strauss, Richard
 Der Rosenkavalier 1964 1984
 Salome 1999

T
 Thomas, Ambroise
 Mignon 1966 1973

Tchaikovsky, Peter Ilich
 Eugene Onegin 1969 1997
 The Queen of Spades 1972 2002

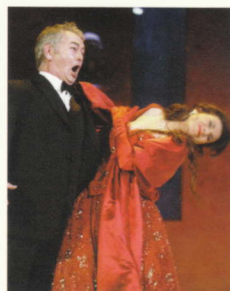
Turnage, Mark-Anthony
 The Silver Tassie 2001

V
 Verdi, Giuseppe
 Aida 1942 2000
 Un ballo in maschera 1949 1992
 Don Carlo 1950 2001
 Ernani 1965 1978
 Falstaff 1960 1998
 La forza del destino 1951 1973
 Macbeth 1963 1997
 Nabucco 1962 1986
 Otello 1946 1981
 Rigoletto 1941 2004
 Simon Boccanegra 1956 1974
 La traviata 1941 1999
 Il trovatore 1941 1995

Victory, Gerard
 Music Hath Mischief 1968

W
 Wagner, Richard
 Der fliegende Holländer 1946 2001
 Lohengrin 1971 1983
 Tannhäuser 1943 1977
 Tristan und Isolde 1953 1963
 Die Walküre 1956

Wolf-Ferrari, Ermanno
 Il segreto di Susanna 1956



Top: Tosca, 2004

Below: Queen of Spades, 2002

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